881 A few days later, the great doctor administers to the boys a purifying medicine which they drink in a mouthful of beer. This rite seems to be rather a separation than an aggregation rite. We often find, when a marginal period comes to an end, separation rites taking place. They mean separation from the *marginal period* itself; for this also involved a kind of pollution which must be removed. Such is probably the aim of the medicine given by the Manyabe. On the other hand, this is also an aggregation rite, as the boys are allowed to drink again for the first time.

II. *The Mayiwayiwane dance.*

532 535 881 The second true aggregation rite is called the Mayiwayiwane dance. The *Mayiwayiwane* are a sort of masks which cover the whole of the upper part of the body, a kind of armour made of woven palm leaves; on the head, they are like a very high helmet protruding in front like a beak. The boys make these masks with the help of the shepherds and of the men and, in this disguise, must perform a special dance with high jumps before the women summoned on a certain day to attend. The boys must not be recognized. Should one of them let the mask fall, it would be a great misfortune, because women must not know who is dancing. 535 581 Moreover the initiated must appear before them as a kind of supernatural beings and fill them with respect and awe. Therefore they must not fall when they dance. Should one of them totter and lose his equilibrium, the shepherds cover him

A Mayiwayiwane mask (1).

(1) This mask is that worn by Pedi boys during the second circumcision school. I cannot guarantee that the Mayiwayiwane mask is of exactly the same pattern.

276 one rarely sees a Native with a pipe in his mouth, tobacco being almost exclusively used in the form of snuff. The only smokers in the country are the old women of Lourenço Marques, a[illegible] youthful dandies who try to imitate the Transvaal Boers!

532 857 Clay modelling is perhaps the art for which South Africans are best gifted. In all the tribes children amuse themselves by

A young Spelonken artist and his work. *Phot. J. Dantan.*

modelling oxen, human beings, wheels, even waggons, sometimes very cleverly. I knew a boy in Shiluvane who was a true artist and could copy anything he saw, for instance a white lady with her hat on (1). The accompanying plate shows one of these young artists, from Spelonken, with his handiwork.

(1) The same boy, without having received any special training, could cut out a frock, and used to make the dresses of all the brides of the congregation. He had a wonderful eye for form and would have made his mark, had he received a professional training. But he died from consumption contracted in the towns!

in the soft bark of the calabash. The largest calabash on this plate measures 21 inches in length and 7 in width.

Some plainer calabashes are Nos. 8 and 9 of the illustration of ornaments. Others are simply shells of zala (shikutja), (p. 16), with a good-sized hole cut in them for an opening (Nos. 6 and 10); a circular piece, say one third the size of the other, makes a capital cover; a string passes through the bottom of the calabash and the middle of the cover, fastening the two together. When this is knotted on top of the latter the *lard tin* is securely closed. This kind of calabash is generally thus designated, for it is in these round balls that the mafureira grease is kept, to which I have previously referred (p. 18). They are hung up in the roof of the hut where they swing to and fro in the smoke and become well browned. The young folks amuse themselves by carving designs on these shells.

Maakhelu's stick.

The artistic element is still more striking in the *snuff boxes* (ngulana, yin-tin), carved in ebony, which the chiefs are fond of carrying; the one depicted (p. 128, No. 9) came to me from Mavabaze who was, for a time, chief of the Khosa clan. It is also conspicuous in the strange *pillows* (shidamu) on which the Ba-Ronga rest their heads at night. Let us contemplate this article (No. 8) with the respect it deserves! It is probably on this description of pillow that primitive humanity in all parts of the world has dreamed its dreams! We see it sculptured on the Egyptian monuments, above or by the side of princely couches. We find also among the relics of the lake-dwellers stone objects of a similar shape, which were doubtless used for the same purpose. The Bantu has adhered to this piece of prehistoric furniture all through the ages.

322 through the ages. The specimen in the illustration[1] was bought
352 from a young man, a traveller, on the road; the bird's claws,
777 beads and other articles tied all round it, doubtless hunting trophies, are plainly to be seen. He had the advantage of literally

Thonga statuettes.
(One third of the natural size.)

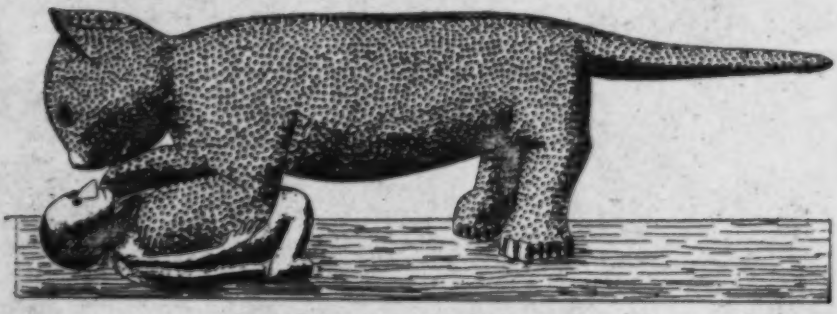
resting on his laurels, and naively believed they would bring him good luck while sleeping.

532 The Thonga artist has even dared to portray the *human form*,
481 and the result of his audacity, however grotesque, is not without
322 originality, and even a certain characteristic style, which may be recognised in all their statuettes. More often they content themselves with carving a man's head, with his crown, on the top of their walking sticks. I here give[2] an illustration of Mankhelu's stick, which was a very old one, dating from 1850,

[1] [The Thonga pillow -- see p. 128, No. 8. -- Analyst]

[2] [p. 133]

532 at least, and shows the primitive style without any European
481 influence. Sometimes they carve the whole body from head to
322 foot ; (as grapes do not grow in their country the use of the classic vine-leaf is quite unknown). No. $3\frac{1}{A}$ represents a stick with a man and a woman, the one standing on the other's head, the stronger sex treading the weaker under foot! Large statuettes, of at least one and a half to two feet in height and broad in proportion, are to be seen in the Neuchâtel Ethnographical Museum, which without doubt contains the largest collection of Thonga implements in the world, having been plentifully provided with them by the mission-



A panther devouring an Englishman.
(One twelfth of the natural size.)

aries of French Switzerland No. $7\frac{1}{A}$ is smaller, and represents a woman having on her head the typical conical basket, the pride of
532 the workers in the fields, and of the cooks. The five small figures
322 on the accompanying plate are very amusing indeed. They were carved by an artist of Movumbi (near Rikatla), who asserted that the man on the right was a Banyan. The other figures are Natives, men with their wax crowns, and the ladula garment (p. 96) adorned with beads ; one is a woman carrying a child!

The finest specimen of Native art that I ever saw is the carving of a *huge panther* about to devour a human being, the work of Muhlati, a sculptor living in the neighbourhood of Lourenço Marques. This artist, who was very proud of his work, and asked a tolerably high price for it, claimed to be able to carve anything and everything : birds, four-footed beasts, or men. He was famous throughout the land for his talent. Nothing more quaint

$\frac{1}{A}$ [see p. 128.— Analyst]

532 could be imagined than this large spotted creature, (the spots being
322 obtained as usual by burning with a hot iron), planting his claws in the flesh of a man, (an Englishman, I was told by the inspired author of this group!), and glaring at him with two great round eyes, not very symmetrical! With touching forethought, this modern Phidias has made the posterior half of the tail quite independent of the rest of the animal. A tenon and circular

[501]

Thonga canoe. *Phot. A. Burd.*

socket allow the caudal appendage to be so neatly adjusted that the joint is hardly visible! Muhlati told me how the idea of a removable tail had occurred to him. He thought that if ever his masterpiece had to be packed up and cross the ocean, it would thus be more easily cased. This can hardly be called the idea of a savage! Besides, the work itself would never have been accomplished had there been no Whites in the country. Evidently the sculptor, indolent like all his race, would not have worked day in and day out at carving such an animal as a play-thing for his children. He concluded that his talent might well bring him in some money ; it was mercenary considerations that urged him on to the execution of the work, and no mere love of art ; nevertheless

532 322 I do not believe any foreign influence was exercised in the conception of the idea. His group is absolutely original, and, as such, shows us to what lengths the sculptural talent of the Ba-Ronga can go. This group is now in the Neuchâtel Museum.

313 532 322 While statuettes are the most elaborate products of Native sculpture, *canoes* (shene (Dj.) are the largest. I have already mentioned the taboos connected with the cutting of the mahogany and nkwenga trees when used for this purpose (p. 19). Other trees, the mpfubu and the muhlu, can be cut without these precautions being taken.

IV. *Metallurgy.*

172 412 316 When and how did iron reach the Ba-Ronga ? Probably we shall never be able to ascertain. Tradition has it that the primitive inhabitants of Nondwane, the Hoñwana, who cooked elephants in order to tear them in pieces, had no iron implements. Some authorities tell us that the hoe in use in olden times was of an exceedingly hard wood, wrenched I know not how from a species of teak tree called *ntjhiba*. The Natives of these parts must have passed directly from the age of wood to that of iron. There was certainly a stone age, comparable to that of the lake dwellers, in Cape Colony, where a great quantity of silex and of polished stones have been found. I never heard of any such implements having been used by the Thongas, nor found within their territory. As regards the bronze age, they have known the use of copper for a long time, but it cannot be proved that they knew it before iron.

177 439 316 Iron and other metals seem to have been first introduced in Delagoa Bay by the "Godji" traders and whale fishers, of whom I shall shortly speak ; they are the first White visitors whom the Natives now remember. The Ba-Ronga used to exchange fowls and other domestic animals for hoes, brass bracelets, and copper brought by the strangers, and they had found out how to make copper wire by forging (fula) the pieces bought from the "Godji."